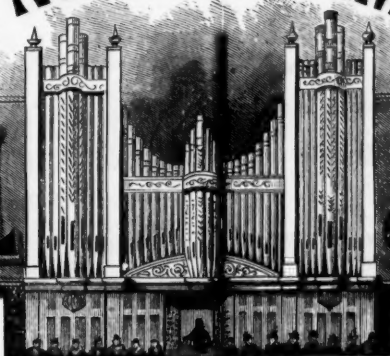


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A Monthly Record

EDITED BY  
E. MINSHALL.

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# THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW

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Nonconformist Churches.

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## Our Competitions.

WE received some good Essays on "The Power of Sacred Music to Attract Outsiders to our Churches." After carefully reading them all, we have no hesitation in awarding the prize to

Rev. J. HALE STEPHENS,  
Chepstow,

whose Essay appears in this issue.

## Our Next Competition.

WE offer a prize of Two Guineas for the best Christmas Anthem.

1. Compositions must be sent to our office not later than September 1st.
2. Each composition must be marked with a *nom de plume*, and must be accompanied by a sealed envelope, containing the name and address of the composer.
3. The piece must cover not less than five, and not more than six pages, of our "Popular Anthem" Series.
4. The successful composition shall become our copyright on payment of the prize.
5. Unsuccessful compositions will be returned if

stamped addressed envelopes are sent us for that purpose.

6. We reserve the right to withhold the prize should we consider there is no composition of sufficient merit or suitability.

7. Our decision in all matters relating to the competition shall be final.

We are pleased to hear that at the recent Eisteddfod at Llandudno Mr. Spencer Curwen was made a bard, his bardic name being Ap Derwent Pencerdd. We understand the same title was held by his father, the late Rev. John Curwen. It is most appropriate that in Wales, and at the National Eisteddfod, the leading representative of Tonic Sol Fa should be thus honoured, for, except for the advantages of that notation, music would not be what it is in Wales. Long may Ap Derwent Pencerdd live to carry on his important work.

A feature of the Eisteddfod was the first performance of a Choral Ballad, "Ivry," by Mr. G. H. Pugh, Mus. Bac., who conducted. Mr. Pugh is not a professional musician, but a hard-working solicitor in Llandudno. For some years he has made music his hobby, and taken his degree. If we mistake not, he will ere long be Dr. Pugh. His ballad received a very cordial reception. Clearly amateurs of ability can make a name for themselves as composers, though their time may be very fully occupied with the cares and anxieties of business.

A choirmaster at a seaside resort asks us to urge all choir members, during their holidays, to assist the choirs at some of the chapels in the place they may be visiting. The holiday season at the various watering-places usually means hard work for the regular inhabitants, resulting in somewhat deserted choir-stalls in many cases. If musical visitors would offer to help under such circumstances, no doubt their kindness would be appreciated.

The Sub-Committee appointed by the Executive Committee of the Nonconformist Choir Union met on the 14th ult. to select music for next year's Crystal Palace Festival. If the selection is finally passed by the Executive Committee, we believe the book will give general satisfaction.

In our advertising columns will be found particulars interesting to composers who care to send in hymn tunes, anthems, and part songs, with a view of their inclusion in the book for 1897.

Musical competitions under queer conditions we occasionally meet with. The latest is, however, about the most extraordinary we have ever heard of. A certain man at Fulham offered a prize for young men who were to sing a song, each competitor holding a live pig while he sang! We are not sorry to hear that this enterprising caterer was fined £2 and costs for holding his competition in an unlicensed place.

How handicapped some churches are as the



result of unwise arrangements in respect to musical matters. We lately heard of a church where about twenty-five years ago a second, if not a third or fourth hand organ was purchased for something under £10. About £30 was spent at once on "doing it up," and since then about £70 further has gone in the same direction. Two deacons undertook to play this charming organ, one at the morning and the other at the evening service. They have stuck to their post, but the congregation would be heartily thankful if they could see that their work is done. A new organ would soon be forthcoming, and other necessary alterations made in the service, but the two old deacons block the way.

### Passing Notes.

I AM in the country, and being firmly convinced of the truth of the Stevensonian doctrine that you can have no real holiday when the postman follows you from town, I have not seen a musical paper nor read a bit of musical news for weeks. But don't suppose that I am wholly at the mercy of the weather, or that I am reduced to the extremity of the German baron who amused himself by jumping over the chairs when it rained. I have books here. Alas! I am not likely to forget it, for I carried a huge parcel three miles from the railway station, while the sun dealt with me as if I had been "Arabia's desert ranger." And they are new books—musical books. First there is Mr. Frederick Griffith's "Notable Welsh Musicians of To-day." A noble army they are, these men and women of the names of Jones and Davies, and Roberts and Thomas, and other patronymics peculiar to the Principality. But beyond looking at their portraits to enlarge my acquaintance with physiognomies, I cannot truthfully say that I have given them much attention. Mr. Griffith's preface I have, however, read with the keenest interest. Mr. Griffith is a Welshman, but he is by no means blind to the musical shortcomings of his countrymen, and he reads them a healthy lesson on several points, from which it is to be hoped they will derive some profit. While admitting that the Welsh people have many natural musical gifts, he deplores that their interests lie almost entirely in vocal music and in the Eisteddfod. In the most active musical centres in the Principality he declares that the great classical masterpieces are practically unknown; in fact, "classical music is seldom performed at all; the art, as art, is almost totally un-studied." Nor does the Eisteddfod, strange as it may seem, do anything to further the real cause of choral music in the country. The whole of the time which the competing choirs give to music is employed in working up two or three test pieces. These pieces are mastered thoroughly with months of training, but according to Mr. Griffith, the singing is done so much by ear that the majority of even the largest and best-known choirs cannot attempt the great modern works. How far this may be true I am unable to say, but Mr. Griffith appears to me to write with some authority, and his views are certainly deserving of attention in Wales. There is no doubt whatever that the Eisteddfod might do much more for the encouragement of art than it has

done in the past. The Welsh people support it enthusiastically as a national institution, while musical festivals conducted on a much higher art basis have turned out financial failures. But it ought to encourage more than singing. To be a nation of singers is all very well, but to be a nation of singers and nothing more is little better than to be a nation of shopkeepers. "By being more musical we shall not be less Welsh," says Mr. Griffith. And he is right.

Then I have here Mr. Kuhe's "Musical Recollections," a ponderous tome which cost me fourteen shillings, and need not—if the publishers had been less lavish of margin and big type—have cost me more than five. If Mr. Kuhe has any poor relations, I hope he will see to the necessary presentation copies. Happily, his recollections are better than the reasons of Gratiano, for although there may be the two bushels of chaff, there are certainly more than the two grains of wheat. In fact, his good stories are scattered about so thickly that I almost despair in proceeding to make a selection. I think, however, that quite the best are those told of Rossini, whom Mr. Kuhe met at Kissingen some time in the sixties. There is, for example, that tale of the "very gentlemanly person" who called on the composer to enlist his aid in procuring for him an engagement at the Opera. He was a drummer, and he had brought his instrument and left it in the hall. Rossini said he would hear him "play," and it was decided that he should show off in the overture to *Semiramide*. Now, the very first bar of the overture contains a tremolo for the drum. This being duly performed, the player said, "Now I have a rest of seventy-eight bars; these, of course, I will skip." "Oh no," said the composer, "by all means count the seventy-eight bars; I particularly wish to hear those." Then there is that other story told of Prince Poniatowski, whose "Yeoman's Wedding" song used to be so popular. Poniatowski had long entertained the hope of having one of his works performed at the Grand Opera of Paris. At length his ambition was likely to be realised, but he had two operas lying by him, and he could not decide which was the better. He resolved to ask Rossini's advice. The composer said he would hear the two works played through on the piano. Next morning Poniatowski arrived, armed with his scores. He sat down to the piano and went right through one of them. After he had done, Rossini turned to him and said: "Now, my friend, I can advise you: have the other one performed." Rossini was always candid. A few days after Meyerbeer's death, a young admirer of his called upon the composer of *William Tell* with an elegy which he had written in honour of his idol to ask the maestro's opinion of the effort. "Well," said Rossini, after hearing the composition, "if you really want my honest opinion, I think it would have been better if you had died and Meyerbeer had written an elegy." Rossini was born in leap year, on February 29, consequently he had a birthday only once in four years. When he was 72 he invited his friends to celebrate his "eighteenth birthday."

Mr. Kuhe numbered Rubinstein among his many friends. We know how that eminent pianist used to



deplete the fact that talented lady pupils generally lost all that had been spent upon them by getting married. There is a story here which shows that he thought this the very best thing that some musically aspiring young ladies could do. One day a young and beautiful orphan girl called on him. Her friends had assured her that her talents were worth cultivating; but before finally deciding to enter the profession she resolved to seek Rubinstein's advice. Rubinstein heard her play, and then told her kindly that she was pursuing a phantom. The poor girl was broken-hearted and wept bitterly. "What am I to do? What am I to do?" she kept exclaiming. Rubinstein took her hands and looking into her face, quietly observed, "My dear young lady, get married." There is a very good story about Paderewski's invalid boy. When quite a little fellow, he asked his father, who was fulfilling engagements in Paris at the time, whether he might go to the Cirque, where he was to perform. The distinguished pianist consented, and the lad was accordingly taken to the concert. When he came home his father asked him how he had enjoyed himself. "Oh, not at all," was the youngster's reply. "It was the dullest circus (cirque) I have ever been to. I expected to see you go through hoops, but you only played on the piano, just as you do at home." The boy should have been taken to hear Pachmann! Paderewski, it seems, is quite as superstitious as Rubinstein was. He has a little walking-stick which he takes with him to all his concerts for luck. Once he went to St. James's Hall without it, and his audience were kept waiting while he drove back to his rooms for it. So, at any rate, says Mr. Kuhe. Among other things, we learn from this volume that Liszt never took fees for lessons; that Rubinstein detested evening dress; that Dvorak was once an organist at Prague, on the princely salary of £12 a year; that Mario was such an inveterate smoker that if he woke in the night he immediately lit a cigar; that Sims Reeves remains before the public because he can't afford to retire; and so on. And Mr. Kuhe has an excellent hint for people who are asked to play in company. He once played at a fashionable "at home," and went through the same piece three times without a single soul detecting the joke: everybody was so busy talking.

My next book is what a young lady visitor here would call a "stunner"; for it is nothing less than "the problem of the production of the human voice finally discovered." The author of this epoch-making work is Mr. Alfred Augustus North, "professor of voice production and singing, examiner in music to the New Zealand Government for thirteen years." Mr. North tells us at the outset that he has given twenty years of continuous and persistent study to the perfection of his theory. Candidly I think it would have been better if, like Chatterton, he had "perished in his pride." Hitherto the world has pretty generally entertained the idea that nature has the bestowal of voices, and that if nature has not treated one kindly in that respect, the case is (vocally) hopeless. But Mr. North takes quite another view. He says that "singing is no more a gift than that of sight, hearing, or any of the

other senses, but when properly understood is a spontaneous and natural act in common with all other efforts." So that you really ought to sing just as easily as you wink. You never heard, says the New Zealand professor, of a nightingale that didn't sing; nor should you ever hear of a human being that cannot lift up his voice in tuneful melody. Alas! poor Elia. How the future generations of mankind are to be converted into larks and nightingales I may not tell you here; you must get hold of "Voxometric Revelation," or set off for New Zealand and have lessons. Professor North will assuredly make it worth your while going to the other side of the globe, for his theory "ensures the full vigour of the voice being maintained throughout life." Grisi and Pasta, who in old age made their former admirers stop their ears, should have known Professor North.

I suppose nobody reads the "Noctes Ambrosianæ" of Christopher North nowadays. I took it from the top shelf before I left town, and dipping into it by the river side the other afternoon I came upon this passage: "Have you seen a little volume entitled 'Tales in Verse,' by the Rev. H. F. Lyte, which seems to have reached a second edition? Now *that* is the right kind of poetry." I have not seen the "Tales in Verse," but the Christian world has unanimously agreed with "Crusty Christopher" in regard to at least one of its author's poetical productions. This is the hymn, "Abide with me, fast falls the eventide." The story of its composition is a sadly pathetic one, for "Abide with me" was the last poetic utterance of the author, written in the very valley of the shadow. Lyte was a native of Kelso, and was born there in 1793. Abandoning his original intention of becoming a doctor, he entered the church, and finally settled as curate of Lower Brixham, in Devonshire. Here he remained till his death. Always more or less in a weak state of health, he was, as he says himself, "scarcely able to crawl" when he made one more attempt to preach and to administer the Holy Communion. "Oh! brethren," said he to his people, "I can speak feelingly, experimentally, on this point; and I stand before you seasonably to-day as alive from the dead, if I may hope to impress it upon you, and induce you to prepare for that solemn hour which must come to all." Many tearful eyes witnessed the distribution of the elements as given out by one who was practically standing with one foot in the grave. At the end of the service Lyte retired to his room totally exhausted, but yet in a mood of spiritual fervour; and before the day closed he handed to a relative the freshly-written MS. of "Abide with me." The little incident enables us to read a new meaning into the hymn; for we can see, especially in the second and last verses, that it has a very close application to the circumstances of the author himself at the time when he wrote. Lyte was able to go abroad after this, but he never got over his weakness, and death overtook him at Nice, where he lies buried. There are several other very fine hymns of Lyte's which seemed destined for immortality; such as "Pleasant are Thy courts above," "Far from my heavenly home," and "Jesus, I my cross have taken."

J. CUTHBERT HADDEN.



### Music at Dagnall Street Baptist Church, St. Albans.

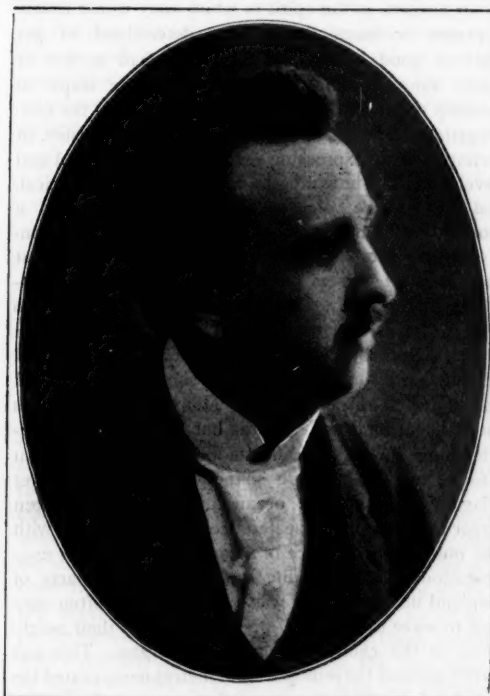
WHEREAS aforetime we have deemed it expedient to express regret at the tardy growth of musical ideas in churches of the Baptist persuasion, we are delighted now to be able to chronicle a decided "up-grade" tendency in their worship music—at any rate in one of their sanctuaries—which augurs well for the future, and is a healthy sign of the great advancement which the art of sweet sounds is now making in our midst.

Situated about 400 feet above the sea level, and surrounded by delightful scenery, the town of St. Albans is fast becoming increasingly popular as a residential centre. To those who love the study of the past, the old town is particularly attractive, boasting as it does an eventful history, and being full of quaint nooks and corners which give great pleasure to the artist and antiquarian. The fine old Abbey Church, with its grand Norman tower, is a landmark for many miles round, and contains the longest Gothic nave in the world, in addition to a magnificent wealth of architecture of which we would like to write galore, but must needs stick to our tether, and speak of the above-named Baptist church, which is the most handsome Nonconformist building in the town. This was erected in 1884-5 on the site of an old chapel dating as far back as 1720, the church fellowship being instituted at the village of Kensworth about the year 1600; thus, though the church's ancient history can hardly compare with the Abbey, still it is about as venerable a "cause" as one could find in a day's march. The present structure was designed by our departed friend Mr. Morton

Glover (son of the late Stephen Glover, an old household name amongst musical folk), who for several years guided the choir. It is an ornate and commodious structure, with an apsidal termination, wherein is a sort of inner sanctum containing the baptistery, around which is placed a marble balustrade, and above it a stained-glass window to the memory of the late Rev. W. G. Lewis, who was largely instrumental in erecting the building, but who died before it was finished. Choir seats are placed in crescent form in the apse, and the organ in a recess at the side. Thus we have here a unique and capital arrangement, and it was with some difficulty we could imagine it to be a Baptist chapel, so far removed was it from the usual type. We wonder whether the immortal Spurgeon had ever seen it, and if so, what he said about it; and then we sit and wonder on whether the great preacher, now beyond the veil, has any sympathy for the "shining harps and streets of gold" which we like to think of as part of the Promised Land. Does he play an instrument himself now?—and so "imagination's utmost stretch, in wonder dies away," and we are consequently left to deal with the music of mortals in spheres here below. The music sphere at Dagnall Street is fortunately not quite so narrow a nature as in some places we know of; in fact, the people there seem blessed with an abundance of charity quite refreshing to behold, as not only do they make use of the Congregational Church Hymnal chants and anthems, but the choir is trained by an organist of the Established Church. What extraordinary broadmindedness! What a "sea-breeze" of Christian generosity! Let this "note of reunion" sound out full and clear, and find its way in amongst the narrow crevices of bigotry and dogmatism.

The minister during the last ten years has been the Rev. C. M. Hardy, B.A., whose pastorate has been very successful. For twenty years Miss Fisk presided at the organ. This lady was succeeded in April, 1891, by her nephew, Mr. Wm. Fisk, the present organist, whose portrait heads this notice. Mr. Fisk is an enthusiastic amateur, and a gentleman of good standing in the town, having recently been elected a member of the School Board. His services are very highly appreciated by the church and congregation, which he delights to serve without fee or reward. He plays with care and good judgment the small organ at his disposal—an instrument quite unworthy of the handsome church and efficient choir.

Soon after the death of the late choirmaster, Mr. Glover, the church appointed Mr. Fred Gostelow, the talented organist of Luton Parish Church, whose portrait (from a photograph by Fredk. Thurston, of Luton) also here appears. Mr. Gostelow may forthwith be put down as one of the cleverest of modern musicians. He is a brilliant performer upon the pianoforte and organ, having studied for nearly ten years at the Royal Academy of Music, where he gained highest honours in several subjects. In addition to this, he has had the privilege of being a private pupil of Drs. Bridge and Turpin. He is an associate of the R.A.M.



and R.C.M., and an F.R.C.O. Under his able guidance the music at Luton Parish Church has obtained considerable fame in the neighbourhood. Several of his anthems have been published by Novello's, and are fast being recognised as compositions of much merit. Added to all these accomplishments, Mr. Gostelow possesses a bright, cheerful disposition and exceedingly happy manner, which go a long way towards gaining for him a much-envied popularity. The St. Albans Baptists are therefore fortunate in securing his services to train their choir, and during his two years of work there a very great improvement in the singing has been effected. Of course he is, as a rule, only present at the choir practices, leaving Mr. Fisk to pilot the forces through on Sundays.

The occasion of our visit was, however, on the Sunday set apart for the Choir Festival, June 21st last, when Mr. Gostelow was able to be present at the evening service. Arriving in the town in the afternoon, we just strolled up to the church, and found the choirmaster running the choir of forty members through the special music to be sung in the evening, when we could not fail to notice the pleasant, easy manner and smart corrections of the conductor. It may be taken for granted that the choristers think a lot of their chief, and well they may!

The place was crowded at 6.30, when the service commenced. Many choice flowers, placed in an artistic way on the broad stone steps leading to the choir, were much admired. A specially printed "Order of Service" was freely distributed throughout the pews, whereon was to be found the list of hymns and tunes, together with words of chants and anthems; thus the congregation could easily

follow all that was being done. The book of hymns in general use is "Psalms and Hymns," and the tune-book the "Bristol." Chants and anthems, as aforesaid, are taken from the Congregational Church Hymnal.

Several boys were to be noticed amongst the choristers, which doubtless helped to brighten the capital body of sopranos; other parts were well in evidence, though the tenors were not so strong as one could have wished.

The selection of hymns included the following:—"It passeth knowledge, that dear love of Thine," "Ten thousand times ten thousand," "When the weary seeking rest," "Abide with me," and the vesper hymn, "Humbly on our knees we fall." All were well rendered, though the smallness of the organ prevented Mr. Fisk from varying the tone as much as he would like to have done. Some of the tunes did not seem familiar to the congregation, and it was not until the last hymn, "Abide with me," that a good congregational "sing" was obtained.

The chant was the popular No. 111, "Praise ye the Lord—Praise ye the Lord from the heavens, praise Him in the heights," wherein the verses were taken in unison alternately by the women and men as usual. Seeing that chanting has only been introduced during the last six months, the choir are to be congratulated on their exceedingly able work in this direction.

The anthem was one of Mr. Gostelow's, bearing the title of "As Moses lifted up the serpent." This is a composition leading off with a solo for bass, which was very well rendered by a gentleman from Mr. Gostelow's Luton choir. The anthem is bright and tuneful throughout, ending with a capital fugue set to the words, "He that shall endure to the end shall be saved." The rendering was vigorous and well sustained, giving us much satisfaction. This setting of such rich Gospel words should prove a popular addition to the repertoire of many choirs, and we can cordially recommend it to their notice.

The sermon by Mr. Hardy, on the subject of Paul and Silas singing in prison, was an able discourse, wherein he dealt with the spiritual side of the art. Mr. Hardy has a beautiful speaking voice, though perhaps a little more life and fire infused into it would be beneficial to his hearers. After the offertory had been taken, Jude's very effective sacred song, "Behold, I stand at the door," was sung by Mr. Alexander Tucker, of London.

At the close of the ordinary service a short musical service was performed, at which very nearly the whole of the crowded congregation remained. Mr. J. Earley, a member of the choir, sang "If with all your hearts," from Elijah; Miss Maud Powell, of the Wesleyan choir, sang "Light in darkness" (Cowen); Mr. Tucker sang "The ninety and nine" (Josiah Booth); and Mr. Gostelow played a brilliant organ solo. Then the whole congregation sang the Doxology, which closed the day's proceedings.

The collections, on behalf of the choir funds, were several pounds in advance of the previous year, we were pleased to know.



Thus there was progress all round. What is wanted mainly, to ensure still further progress, is that the church authorities should strain a point by endeavouring to carry out Mr. Fisk's ideas *re* the improvement of the organ, which has now quite outgrown the requirements of such an able combination of musical talent. We would plead earnestly for our friends in this respect, as we are confident they deserve the encouragement which this would of a surety be to them. We sincerely trust the congregation will soon be ready and willing to find the wherewithal for such a greatly needed improvement, so that the service of praise may be yet a greater help in their devotional exercises.

It is greatly to be hoped that this good musical example set by the Baptists of St. Albans will be the means of helping many other Baptist churches to break down long-standing and old-fashioned prejudices in the interests of a quickly advancing present-day musical culture.

We wish Mr. Fisk and his friends God-speed in their forward march, and trust they will find rich reward both in the grateful appreciation of those to whom they minister, as well as in the knowledge that they are helping many souls out of darkness into that marvellous Light.

### Music and Worship.

ON a recent Sunday evening at Buxton Road Wesleyan Chapel, Huddersfield, in place of the sermon Mr. J. Spencer Curwen gave an address on "Music and Worship." He said he put the two things together, and they were closely allied, but were not the same. Music could never be a substitute for worship, but it might powerfully aid it. Only on this account did it enter the church, for it was manifestly no part of Divine worship to entertain the congregation, or merely to give them a sedative. We looked to the reading of the lessons for instruction, to the sermon for an appeal to conscience and reason, then came the hymns, translating thought into emotion, and touching the soul. Before asking ourselves if we had profited by the sermon it would be well to enquire if we had set ourselves in tune to profit by it through attention to the earlier portions of the service. Music might be used in two ways in worship, first the congregational song which expressed our feelings, second the music of skilled performers to which we listened, and by which we were impressed. The choir singing alone or the soloist in church were ministers of song, and their place was now generally recognised. He counselled those who sang in this way to cultivate the spirit of reverence and self-abnegation, to pronounce their words so clearly that all might hear them. Now and then choir strikes were heard of. These would be impossible if the right spirit were shown by singers, because this would nearly always inspire a reciprocal sympathy from ministers and church officers. He (Mr. Curwen) advised choirs to confine themselves to what they could sing well. There was good music of all grades, and often the simplest was the most impressive. The congregation should listen to a solo

or an anthem in the spirit in which they would follow a prayer or heard the sermon, determined to get spiritual good out of it. So far he had spoken of music sung to the congregation, but the staple of worship music must always be that sung by the congregation. The voice was the natural expression of feeling, and in expressing feeling it strengthened and developed it. The sympathy of members was electrical, and the massive voice of a congregation afforded a most powerful means of awakening religious emotion. He had no sympathy with those who professed that their musical powers were too refined for congregational singing. Mr. Henry Smart once expressed to him (Mr. Curwen) the greatest admiration for plain unison singing by a large congregation. Congregational singing was a force in public worship that they could not afford to dispense with. Many a waterfall was more beautiful than Niagara, but none was so overwhelming. A garden had a more finished beauty than a forest, a lake was more shapely than the ocean, yet Niagara, a forest, the ocean, did they not awaken larger and more deep-seated feeling? So it was with the multitudinous voice of a congregation. Was congregational singing dying out? In some parts of England undoubtedly it was. People were often content to leave the duty of praising God to their neighbour, to the choir, or even to the organ. This was partly because the multiplicity of metres necessitated the supply of so many new tunes that congregations were baffled. It was also because many new tunes wanted that pronounced melody and plain harmony which alone was suited to the congregational use. It was also due to the fact that many congregations were indolent and indifferent as to their duties. Mr. Curwen described the pains that were taken in Scotland to train congregations. Two or three different classes were held in each church, and the children were especially looked after. In Yorkshire, where they made so much of the anniversary, Mr. Curwen said he hazarded a guess that they were inclined to let the music for the rest of the year take its chance. But that church did most impressive work which looked after its ordinary services. As to Sunday school singing, it seemed to him that attention was wanted just now to the words rather than the tunes. Children seldom understood fully the metaphors and phrases of hymns, and they made most grotesque mistakes sometimes in altering the sense of passages. Yet in very few schools were addresses given on the hymns, or a serious attempt made to explain them. One good result of paying attention to this point would be the incidental discovery that some children's hymns had no meaning capable of explanation. In conclusion, Mr. Curwen said he took a peep into the future, and saw an ideal state of things. Ministers and church officers appreciated the services of the choir and accorded them a proper place, organists kept their instruments in subordination to the voices, choir-members had put aside all conceit and touchiness, and were penetrated with a spirit of devotion, choirmasters were men of skill in training both choirs and congregations, the people themselves were alive to their vocal duties in service, and took care to fit themselves for

them, while the Sunday school children were growing up familiar with the psalmody of the church and ready to take part in it. Worship music, inspired by these conditions, was stirring Sunday by Sunday the highest emotions, helping to drive out the evil from men and to bring in the good.

## Hymn-Tunes.

BY JOSIAH BOOTH

(Organist and Choirmaster of Park Chapel, Crouch End).

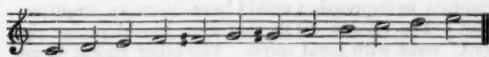
HYMN-TUNES are the miniatures, the gems of musical art—simple, unadorned treasures of song, calling for and receiving no elaborate setting, and lying, it may be, within the compass of eight or twelve bars. We possess ourselves of them without any effort of memory: once heard, they are perchance ours for ever. And no sooner are they ours, than we seem to have known them all our lives, which is the way with many other things which are worth knowing. They cheer us not only when we hear them in association with the words which called them forth, but when, all unconsciously, we hum their melodies while our minds are busy with other things. The old and the young alike share in the enjoyment of them. They are for no class in particular—the rich and the poor sing them together with equal fervour and relish; and the man who is so highly cultured as to be able to sing his part from the notes is not more proud and happy in doing so than the one who growls out a poor distortion of the air in a bass voice. In all the realm of musical art there are no treasures more widely and generally appreciated than those which, for want of a better name, we call "hymn-tunes."

That all compositions of this class are not equally interesting goes without saying. Two tunes may look very much alike upon paper, and may each be written in faultless harmony; but one may be cold and soulless, while the other stirs the hearts of all who hear it. The one, people cannot be made to sing anyhow; the other, they cannot help singing. Yet what is lacking in one it would not be easy to say; and to point out wherein lay the charm of the other would be a task quite as difficult to perform. The judgment of musical experts is of no value to us here, for it is too often a judgment of the head alone. The people, for whom these tunes are written, can alone be looked to to decide such a question as this. They judge from a different standpoint, and though sometimes, from sheer goodness of heart, they go sadly wrong, they are perhaps right in most cases. But to their judgment we must all submit, and should they choose to bless with popularity a tune which is more pleasing than correct, it must be ours to forgive if we have asked them to take instead a tune which is more correct than pleasing.

It is a notable fact that our finest hymn-tunes have come, for the most part, from composers who have not given to the world any musical compositions on a large scale—such as the oratorio or symphony form. A gift in the way of compressing musical ideas would seem to be necessary in the successful manipulation of these smaller forms. And to many who have possessed this

gift in a rich measure, the gift of dealing easily and successfully with the greater forms would seem to have been denied. Such a lovely melody as J. B. Dykes has given us to "Lead, kindly Light," would, in the hands of a Beethoven or a Mendelssohn, have immediately assumed the dimensions of a slow movement in a symphony or sonata. But while we may be thankful for the many elaborate movements of the masters of the greater forms which have grown from some such simple subjects, it is still a matter for congratulation that such a wealth of beautiful ideas is left to us, clear cut gems of melody, as we find them in the several exquisite hymnals of the present day. Many of them seem destined never to wear out, and we sing them over and over again, not only without weariness, but wishing, even, when the last verse has been sung that there was yet another to follow. They are born of a fashion which time seems in no hurry to change, and generations yet to come will sing the same themes with all the delight that we do now. We outgrow the fashion of our modern drawing-room and concert songs in a very short space of time, for which some of us are devoutly thankful; but the hymn-tune of a century ago is with us still, and is as popular as ever. This marks the difference between a composition written and published for the money it will bring and one which has been written and published with the simple purpose of moving the heart.

It is a habit with some people to sigh after what they call "the good old tunes"; and certainly many such tunes are well worth sighing for. But the association of some grand old hymn may more often account for the desire after these than any specially intelligent preference for the music. There are modern tunes as good as any which have ever been written, and others will yet be composed quite as full of grace and beauty. Melody is not in danger of being played out at present. While it is possible (and it is easy to demonstrate that it is possible) to vary the order of the following twelve singable notes *four hundred and seventy-nine million, one thousand and six hundred times*, using each note once only,



there is plenty of room for variety in composition for the next few centuries.

The inspiration of a fine tune has been drawn, almost without exception, from the words to which it was written. But it gives as well as takes, for in return it imparts force and spirit to the lines from which it drew its life. "All hail the power of Jesus' name" would have lacked the power it possesses to move worshipping throngs if it had not been for "Miles Lane." Can we imagine what it would be like if sung to *Farrant*? or "Sweet is the work" to *Rockingham*? or "As with gladness men of old" to *Ajalon*? These hymns have all found settings which have voiced their sentiment, and thus intensified their usefulness. And if a hundred new hymns of real merit were to be given to us to-day, we should probably not have to wait a month before a hundred fine tunes would spring into being to lend their charms to these in similar manner. Let our friends who sigh for "the

good old tunes," sigh rather for poets who can produce inspired and inspiring stanzas like those found in the good old hymns of fifty and a hundred years ago!

Of the many hymn-tune writers whose work is specially prized it would be impossible here to speak. They are fortunately numerous, and though some are with us only in the spirit, many still remain who are ready with true religious musical feeling to yet further enrich us when the need shall arise. Many who are lovers of this class of composition will still mourn the untimely death of the late Sir Joseph Barnby, than whom no one ever more feelingly set beautiful sacred verse to equally beautiful music. And Christians of all denominations may well be proud that much of his latest and most delightful work in the way of composition was penned for church use. His lovely setting of "Welcome, sweet day of rest" (Chislehurst), "We come unto our fathers' God," "The Golden Chain," "The radiant morn hath passed away," "Sunset"—all of which, together with his tender and beautiful setting of "Abide with Me" (Anthem form), were sung at many *In Memoriam* services the Sunday after his sudden removal, make those of us who know them feel how much we shall always owe to him whose last exquisite musical thoughts on earth have been expressed.

#### THE TONIC SOL FA ASSOCIATION.

SATURDAY, July 11th, was a very interesting and most successful day among the Sol Faists, for their annual Festival was held at the Crystal Palace.

At one o'clock, 5,000 juvenile certificated singers occupied the Handel Orchestra, and went through their bright programme with much credit. Mr. S. Filmer Rook was the conductor, and Mr. C. H. Rowcliffe was at the organ.

Shortly after three o'clock the Welsh singers assembled to perform Mr David Jenkins' cantata, *A Psalm of Life*, which was composed for the Cardiff Triennial Festival. The work is clever, if somewhat heavy, but truly Welsh in character. The singers—nearly 2,000 strong—were determined to do their best for their native composer, and right well they sang. The body of tone was great, attack exceedingly good, but more attention to expression would have been an improvement. The chorus, "Oh that men would praise the Lord," went with great spirit. The other choral items included a bold chorus for male voices, "The War Horse," also by Mr. Jenkins, Mus.Bac. This piece brought out fully the fine quality of the Welsh tenors and basses. The Welsh airs were well rendered, the "March of the Men of Harlech" being loudly encored. Mr. Herbert Emlyn gave a very tasteful rendering of D. Emlyn Evans' song, "O fy hen gymraeg." Mr. Jenkins ably conducted, and Mr. Bryceson Trehearne—a promising Welsh student at the R.C.M.—presided at the organ with good judgment.

At the evening concert the first performance of Mr. Facer's cantata, *Maid of Lorn*, was given by singers from London and the provinces. Mr. Facer (who conducted) is a young composer hailing from Birmingham. He distinctly promises well, for the work is bright, melodious, and altogether very popular in style—some of the numbers being really charming. The singing of the large choir was exceedingly good; but unfortunately at times their voices were nearly drowned by the organ. Clearly the organist did not know the effect of his combinations. The soloists were Miss Annie Roberts, Mr. Sinclair Dunn, Mr. Charles Courtney, and Mr. William Evans.

During the day some athletic sports took place, when singers were entitled to compete for prizes amounting altogether to the value of about £60.

The whole proceedings were characterised by much enthusiasm, and the attendance was very large.

### The Nonconformist Choir Union.

THE committee of the Nonconformist Choir Union invite composers (all of whom must be either an organist, choirmaster, or other member of a Nonconformist Church or congregation) to send in MS. original compositions for performance at the annual festival to be held at the Crystal Palace next year. For accepted works the following honorariums will be given, viz.: Five guineas for an anthem, five guineas for a secular piece, one guinea for a hymn tune. Anthems must be written in four parts, without solos. Unison passages allowed. They must be of a festival character, and must not take more than seven minutes in performance, preference being given to those suitable for ordinary church use.

Secular compositions must be written in four parts, and not exceed six minutes in performance.

The selection of the hymn is left to the composer, but it must be non-copyright. Preference will be given to those of a festival character.

The copyrights of the accepted compositions shall be the property of the Nonconformist Choir Union on payment of the honorariums.

Each composition to be signed with a motto, the same to be written on a sealed envelope, which shall contain the name and address of the composer. Unaccepted compositions will be returned if stamped addressed envelopes are sent for the purpose.

Compositions must be delivered to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C., on or before October 1st.

### How to Get Good Congregational Singing.

By F. G. EDWARDS

(Organist of St. John's Wood Presbyterian Church).

A VERY easy method of obtaining the desired end would be to silence all those people in a congregation who have no voices for singing, or who are devoid of musical qualifications. Such a proceeding, while being very efficacious, would, however, soon reduce even a large gathering of worshippers to a very small congregation, and any listener would at once say, "Why doesn't this congregation sing?" A well-known musician and organist of my acquaintance, who happens to be of a very sensitive nature, says that when he attends church services during his holidays, and sits amongst the congregation, he is obliged to pinch himself in order to counteract the effects of the discordant sounds he hears all round about him when his fellow worshippers begin to sing. The people who "make a joyful noise" have been described by an eminent divine—not by an organist, be it observed—as indulging in "sanctified catawauling." He, good man, evidently considered that in so doing they had misappropriated their muse. We must not, however, be too squeamish in



our definition "good" as applied to congregational singing. Let us accept it as meaning a hearty, tuneful, expressive, poetic, and soul-stirring rendering of the "service of praise" in "the house of the Lord"—now jubilant, then penitential, and anon almost pathetic, in the uplift of the hearts of the worshippers upon the wings of sacred song.

"That is all very well," the reader may say, "but I should like some practical suggestions." A few such hints I now propose to give as may be found to admit of general application, though it is more than possible that many cases will need special treatment. First and foremost I would mention the *Minister*. How greatly he may further or hinder the congregational song hardly needs to be told. Not necessarily in his sermons, but in the measure of sympathy and interest he shows in the praise service. Except in a very few instances—which are rapidly becoming fewer as the inevitable "reaper" pays his oft-repeated calls—ministers do not now look upon the "singing" as providing them with certain rests during the service. Even in the tradition-loving Scotch churches the old idea that the psalms and paraphrases were merely "preliminaries" to the dish of the "diet of worship," the sermon—this idea is rapidly dying out, and the sooner it is quite extinct the better. The minister is apt to forget the varied aspirations and desires of his congregation in his choice of the hymns, etc. His selection should be so eclectic as to supply the different outpourings of the hearts of those who are met together—not to listen to a sermon only, but for an act of common worship in the place where prayer and praise are wont to be made. The usual objection of many ministers, "I am not at all musical," is scarcely worthy of serious consideration. It is not a question of music *per se*, but of *praise*. Looked at from this point of view, the subject assumes a different aspect; it is one of which no minister who honours his sacred calling can fail to realise the great and far-reaching importance. There are several ways in which a so-called *unmusical* minister may effectually aid the cause of congregational praise. An occasional sermon—all the better if his congregation least expect it—on the duty of every one of his hearers singing with heart, and soul, and voice (even if they have a very small

portion of the last-named gift), to the use of edifying, and to the end that many may be enriched thereby. He may take a kindly interest in the choir, and, perhaps, his colleague in the conduct of divine service, the organist. In his pastoral visitations he may mention the subject of the service of praise; and I happen to know of a minister (excellent man) who in this way is always on the look out for fresh voices for the choir. In concluding this part of the subject, I can testify from my own experience how greatly the minister may help in this all-important branch of his ministrations. If there is one man more than another who can stir up and encourage good congregational singing, it is the Minister.

A well-trained choir is indispensable. That they should be filled with the spirit of true devotion, and be animated with a fervent zeal in their important work, are essentials of primary importance. To these must be added precision, sharpness of attack, clear enunciation of words, poetic imagination, and, above all, intense earnestness. A choir possessing these qualifications must, under the guidance of a devoted and enthusiastic leader, so permeate the congregational praise as to stimulate all the worshippers to sing with the heart, and the understanding (which is art) also.

It would seem to be a very desirable thing to invite the congregation to the weekly choir practice. But as it seems to be the general habit of the bulk of the congregation to confine their church attendances only to the Sunday services, very little practical good can be looked for in this direction. If the congregation will not think it worth while to come to the choir practice, the next best thing is to take the choir practice in some measure to them, in the form of printing the order of the praise service for a month in advance, so that those who cannot attend on a week evening—and they will form a large majority—may have the opportunity of practising the hymns, etc., in their own homes. This plan is found to work admirably. Most churches have some sort of monthly magazine, and, therefore, the insertion of the "service of praise" will be a very easy matter. The following is a specimen scheme for a month, the numbers being taken from "Church Praise," the hymnal in use in the Presbyterian Church of England:—

## SERVICE OF PRAISE FOR JUNE, 1896.

7th.	14th.	21st.	28th.
MORNING.	MORNING.	MORNING.	MORNING.
Metrical Psalm ..... 118	Metrical Psalm ... 68	Hymn ... .. 485	Metrical Psalm ... 24
*Psalm (chanted) ... 91	*Psalm (chanted) ... 103	*Anthem ... .. 45	*Psalm (chanted) ... 1
Hymn (Children) ... 453	Hymn (Children) ... 475	Hymn (Children) ... 445	Hymn (Children) ... 394
" .. .. 287	" .. .. 520	Metrical Psalm ... 23	" .. .. 504
" .. ..	" .. ..	Hymn ... ..	" .. ..
EVENING.	EVENING.	EVENING.	EVENING.
Hymn ... .. 295	Metrical Psalm ... 121	Metrical Psalm ... 84	Hymn ... .. 224
Metrical Psalm ... 106	Anthem ... .. 71	*Anthem ... .. 19	" .. .. 572
Hymn ... .. 18	Hymn ... .. 292	*Psalm (chanted) ... 96	Metrical Psalm ... 34
*Psalm (chanted) ... 146	" .. .. 521	Hymn ... .. 387	Hymn ... .. 405
Hymn ... ..	" .. ..	" .. ..	" .. ..

\* The numbers printed in italics refer to the Anthem Book and "Psalms for Chanting."

Choir Practices on Wednesdays, June 3rd, 10th, and 24th, at 8.30 p.m. The "occasional" members of the Choir are invited to attend.

The selection is very varied; and any minister who might object to such an arrangement, will be glad to know that the hymn after the sermon is always left open, that it may suit the subject of the discourse. Another advantage is that the choir-master knows what is to be sung, and he can, therefore, rehearse the various tunes, anthems, etc., for the Sunday services, at the weekly choir practice. I frequently hear of ministers who do not choose their hymns till the Sunday morning, and then hand them to the choir-master only a few minutes before the commencement of the service. How can anything like justice be done to the singing under such wrong conditions? It is most unfair to any choir-master and to the service of praise that such a state of things should exist, and the sooner it is remedied the better it will be for all, including the minister, who value the worship of the sanctuary. The hymn-and-tune-book in one is now so generally adopted that the advantage of such an arrangement need hardly be commended. When such a book is used, the tune should never be changed, except under very special circumstances. Care should be taken not to select too many of the sugary sentimentalities which pass as modern hymn-tunes; their insipid melodies and chromatic harmonies are opposed to that broad style which should be the chief feature of Congregational singing. The people should be encouraged to have and to use the music edition of their hymnals. The books for visitors should also contain the music. I know of a church where the treasurer presented hymnals *with music* for the use of visitors. This excellent example might well be followed with advantage.

One or two lectures on psalmody by the choir-master, with illustrations by the choir, might be a means of arousing interest in the congregational song. On such an occasion the beauty of antiphonal praise—so ancient and scriptural—might be demonstrated by the choir and congregation singing alternate verses; or, as in "Let us with a glad some mind," by the choir singing the first two lines of each verse and the congregation joining in the refrain. The minister would naturally preside on such an occasion, and not only show his sympathy by his presence, but he would be sure to enter into the spirit of the effort with true heartiness and warm enthusiasm. Thus much good might be done, and an evening so well spent would be the means of really edifying one another in psalms and hymns and spiritual songs.

The limitations of space warn me that I must draw the above suggestions, with all their shortcomings, to a close. The chief desire of everyone should be to attain the ideal so beautifully expressed by St. Augustine as far back as the fourth century. Here are his touching words, which might well be remembered by all who enter into the courts of the Lord's house, and sing His praises therein.

*"How did I weep, in Thy Hymns and Canticles, touched to the quick by the voices of Thy sweet-attuned Church! The voices flowed into my ears, and the Truth distilled into my heart, whence the affections of my devotion overflowed, and tears ran down, and happy was I therein."*

## The Power of Sacred Music to Attract Outsiders to our Churches.

BY REV. J. HALE STEPHENS.

I. The thesis may be regarded as the statement of a fact verified by a large number of instances; for in churches of various communions, persons who would otherwise be absent or irregular are drawn to the respective services by the power of music. Many of the members of our choirs who apparently care little for the non-musical parts of the service are impelled, partly by a sense of duty, and partly by a desire for enjoyment, to fulfil their official obligations. There are those too, who, free from such obligations, would be outsiders but for the attraction of music; for how often have we heard them say, "Let us go to such a church, for we shall get some good music if we get nothing else." In both instances their susceptibility to music is sufficient to prompt them to go to a building consecrated exclusively to religious uses.

II. Hence it is evident that the thesis carries two implications.

The first is that ordinary religious services, even though sacred music occupies a prominent position in them, leave considerable numbers unattracted.

The second is that among those who remain habitually outside our churches, there is a constituency more or less musical, to whom an appeal might be successfully made through the agency of music.

III. Therefore in speaking of "outsiders," and of "sacred music" as a means of winning them to our services, it is necessary to discriminate. The problem is complex. Sacred music already holds a conspicuous place in public worship, but of itself it is incapable of solving it.

There are persons who obtain pleasure in the *home* out of this or that kind of sacred music, but who will not attend a service where the same music is rendered. Many a father will listen to his children as they sing "Lead, kindly light," or, "Abide with me," and even unite his voice with theirs, but nothing induces him to cross the threshold of a church, except, perhaps, on some very special occasion. In this case the question is, How can we get that man to pass from the house to the church through the agency of music? It must be done, if done at all, mainly by the domestication of music in the church.

There are others who while taking little or no interest in music on its domestic or its ecclesiastical side, eagerly listen to a performance of high-class music in an Assembly-room or at the Crystal Palace; who may even venture into a cathedral at one of the Festivals; but who would not enter that same cathedral or any other church for the purpose of worship, even though some of the very same music were performed there. What attracts them is excellent music performed with considerable ability, knowledge, and skill; but they are unmoved by the singing of the same airs and choruses by average voices in a public service. Indeed, many of these persons are members of choral or orchestral societies, passionately interested in music and deeply moved by it; but the moment music takes the second place and worship the first, their interest

and fervour drop. In this case the question is, How can we get those persons to heighten their admiration of noble music, nobly rendered, into worship? It must be done, if done at all, by the culture of a high ideal of excellence in our services, and by convincing them that the nobler the music and the better it is rendered, the more acceptably may it be offered to God.

Instances such as these, representing obvious facts, show how intricate is the problem before us. For the real question is, How can we induce those outsiders who are susceptible to the power of sacred music to meet at one centre, that is, a church; at a given time, that is, the time of public service; and by one agency, that is, sacred music; when, by common assent, the music sinks into a subsidiary position, and the worship becomes pre-eminent? This must be done, if done at all, not by sacrificing the worship to music, but by elevating the music into worship.

IV. But there is often a difficulty within the church itself, and this difficulty is of two kinds.

In many a church, adorned with an organ, and graced by a choir, there is an aversion to certain *forms* of sacred music. Hymns are admitted, but chants and anthems are disallowed; or chants and hymns are sanctioned, but anthems are excluded; or hymns, chants, and anthems find a place, but more ambitious compositions would be treated as intruders.

Now, we lay it down as an axiom that any legitimate means should be used with a view to induce people to assemble for worship. Large sums are spent in making our churches beautiful and comfortable; and properly so. Physiologically considered, however, it is as natural and as laudable to offer attractions to the ear as to the eye. Not only so, but the service as it already exists appeals to the soul through the ear. Through this avenue the inner man is reached by the reading of Scripture, the sermon, the prayers. Why, then, should the noblest music be the object of hostile criticism? For, in its own way, music is as sacred as prayers, and sermons, and Scriptures, each moving on its own plane, but all coming from the same inspired source, and all ministering to the same exalted end. It is little short of an absurdity to demand the highest form of articulate sounds, and to deny the highest form of tonal sounds.

The second difficulty is that of getting our choirs and our congregations to take a deep and sustained interest in the *culture* of sacred music. They expect the evidence of preparation in the sermon, in the selection of suitable passages of Scripture, and in the prayers, but they do not give the same measure of preparation to the psalmody.

What is required, therefore, is that our choirs and our congregations shall realise that the chief end of a service is the offering of the highest possible worship to the Infinite Source of all power and beauty, and that they, in contributing their best, are truly the servants of Almighty God.

V. To this it may be objected, that if so much attention be given to the culture of the highest forms of sacred music, is it not probable that the attention may be diverted from worship and concentrated on the performance of the music? The temptation to do this must be resisted, and with equal force must be resisted the temptation to slovenliness. And then we ask,

Is it not natural to suppose that the soul would be helped to worship more acceptably through the best music rendered with efficiency than through music of an inferior character, or even excellent music rendered inefficiently?

VI. It would be well for us to remember that there is a religious soul behind the musical, and therefore we proceed to offer a partial explanation and a further justification of the power of sacred music in attracting outsiders to our churches.

(1) In the first place, sacred music is an expression, in the form of sound, of the highest states of consciousness. It is an interpreter of the soul. Hence it represents all the essential states of the soul—intellect, will, emotion. It may be passive or passionate. The revelation of love and hate, trust and fear, joy and sorrow, faith and unbelief, rest and torment are within its compass.

(2) Secondly, sacred music can be fittingly wedded to sacred words, whether poetry or prose. Hymns, Psalms, scenes from the history of patriarchs and prophets, of Christ and His apostles, receive an added glory by its transfiguring light. The two inspirations meet and augment each other. The stormy figure of Elijah is not shorn of its solitary grandeur, nor the 13th Psalm invested with less pathos and dignity, nor St. Paul bereft of his intellectual strength and missionary ardour by being associated with the name of Mendelssohn. By his *Messiah* Handel has reenthroned the Saviour in a million hearts. The light of a new glory rests upon *The Mount of Olives* since Beethoven threw about it the splendour of his illumined soul. The august tragedy of the *Crucifixion* is not belittled by Dr. Stainer, nor *Bethany* made less lovely or reposeful by Mr. Lee Williams. There is many a hymn however loved for its own beauty, indissolubly associated with a given tune, the music inevitably recalling the words, the words just as inevitably recalling the music.

(3) In the third place, sacred music wedded to sacred words appeals to the most sacred part of human nature.

Even sacred instrumental music has the power of quickening the faculties of the soul into a religious condition, creating faith or penitence, rousing courage or awakening awe. Unaided by words, music has this magnetic power.

But when united with sacred words it approaches the soul with additional power, because music and words blend in sympathy. Our faith in Omnipotence revives as a vocal genius sings, "Is not My word like a hammer that breaketh the rock in pieces?" Renewed strength has come to us when an interpreting voice has sung, "I go on my way." Our soul has been quieted when we were bidden "Rest in the Lord, wait patiently for Him." The message of the God of consolation has entered our hearts as we heard "Comfort ye, comfort ye my people, saith your God." We have bowed in adoration before Him of whom it was said, "Behold the Lamb of God, which taketh away the sin of the world." Our soul has learnt the secret of contentment as we listened to the sweet music for ever associated with "He shall feed His flock like a shepherd."



And if music such as this, wedded to words such as these, can penetrate our inmost being, thrilling, subduing, elevating, it can do the same for that music-loving constituency which is yet outside our churches. It makes its appeal to the human nature which is common to us all, and expects from those outsiders, the response already given us.

(4) In the fourth place, sacred music, especially when wedded to sacred words, thereby appealing to our higher nature, and obtaining the suitable response, achieves one of the most sacred purposes of our Creator. It excites those moral and spiritual states which are the foundation of moral and spiritual habits, and of both God approves. Under the inspiration of music many a man has not only got a new conception of faith and duty, but has transferred it into action, thereby keeping the commandments, loving God and man better than he otherwise would have done.

VII. So much may be said for the dynamics of music. But something must be said as to its mechanism, having regard to the subject now before us. For the question arises, How is this end to be attained? What about the ways and means? We venture to offer a few suggestions.

One is that it is necessary to fully *naturalise* music in two spheres; the one is the home, the other is the church. The first associates it with our domestic scenes, the second with our ecclesiastical. So far as possible, the same kinds of sacred music should be encouraged in both spheres, so fostering the impression that it rightly belongs to both.

Another is that it is necessary to encourage the most careful preparation of the musical portions of public worship. An organ and a choir are not enough. Good voices are not enough. Playing or singing the noblest music is not enough. Sacred music, simple or ornate, must be supported by efficient training. Music may be sacred as it leaves the soul of the composer and the hand of the publisher, but it is often profaned when it reaches the organist, the choir, and the congregation; nor is there any profanation viler in itself or more worthy of reprobation by any sincerely decent mind than that of mauling and mouthing the creations of seraphic musical genius. What sacred music demands is sacred interpretation. The thoughts and emotions of the composer must be reproduced by hearts and lips and fingers disciplined to accuracy; and for this reason, if for no other, that the very persons whom we hope to reach by the agency of music not only have a sense of rhythm, harmony, precision of attack or finish, balance of part with part, but are repelled by defect in either of these ways.

A further suggestion is that each choir would show prudence by selecting music suited to their own musical capacity, not below it certainly, but certainly not too far above it, and also to the capacity of those whom they may legitimately hope to attract to the services of this or that respective church.

Again, there should be in the church an organisation for the regular study and culture of music in addition to that of the ordinary choir-practice. Special music should be prepared for special seasons—spring-time, the harvest, Christmas, Easter, Whitsuntide. It would

be well, too, if a connection were formed with some larger and more general musical organisation, such as the Nonconformist Choir Union; for many are not only induced to join a local choir when the Crystal Palace Festival is in view, but are encouraged to attend the usual services. In this way what was a temporary convenience has become a permanent alliance.

VIII. Let me add, that the topic is at once welcome and opportune. It is welcome, because we have a profound conviction that music, and especially high-class music, should be more liberally and more heartily encouraged in our churches; and it is opportune because the facilities for its more liberal and more hearty encouragement are not only abundant, but steadily increasing. In all our better-class schools, and in many of our Board schools, some musical tuition is given, while there is scarcely a village without its singing-class or choral society. The outlook, therefore, is hopeful. Let the churches make use of this musical ability and knowledge, consecrated by love to God and man, and sacred music will prove itself not only an auxiliary to worship, but a means of the salvation of outsiders.

### Thomas Hawkes: His Psalmody; OR, TEN MINUTES WITH AN OLD TUNE BOOK.

By ORLANDO A. MANSFIELD, Mus.Doc.T.U.T., L.Mus.L.C.M.,  
F.R.C.O., L.T.C.L.; Author of "The Student's Harmony,"  
etc., etc.

THE first and only edition of the work consisted of 2,000 copies, but, says Mr. Hawkes, "my father did not relax his care and assiduity in the compilation until he had noted upon a copy of his book the source from which he obtained every tune, and also any inaccuracies in the printing. That annotated book is still preserved." The Tune Book was printed from type which Mr. Hawkes says he believes his father paid for, and which "passed to the printer in settling up accounts with him."

To our commendatory notice of the printing of the work we have only to add that the chief defects are misprints, caused by placing some notes a degree too high or low, the naming of a wrong key, or the insufficient wedging up of the type. This, however, would undoubtedly have been remedied had the work entered upon a second edition. Unfortunately, the latter never came to pass, as, before the book could become thoroughly well known, the village orchestra had given place to the organ or humble harmonium, and for these instruments, except in the hands of good vocal-score readers, Hawkes's tunes were not suitable, there being no short score arrangement, but a full vocal score, having the bass at the bottom, with the treble part immediately above it, the tenor (written an 8ve higher) above the treble, and the alto (also written an 8ve higher) inconveniently placed at the top of the score. Besides these objections there were, even in the early part of this century, serious signs of the coming revolt against the style of psalmody represented in Hawkes's tunes—a revolt which effectually destroyed the popularity of the old florid tunes, the disappearance of some of the best of which we can only notice with regret.

But it is time we had something to say about the musical editor of this interesting old book. George Gay, who, with true old English preciseness, styles himself "Organist of Corsham Chapel, Wilts," and, *inter alia*, "Author of . . . several anthems on loose sheets," was emphatically "a plain man" (as Mr. T. Hawkes admits), but, being a Wiltshire stone-mason, he could scarcely be described as "dwelling in tents." Moreover, as we shall shortly see, George Gay was perhaps more peculiar than plain. Being convinced, from Mr. T. Hawkes's description of the part Gay played in the production of Hawkes's Psalmody, that such a man could not but possess a more or less interesting personality, it occurred to the writer of this article that perhaps the Rev. J. W. Baker, of Corsham, might be able to give us some information. The supposition not only proved correct, but Mr. Baker, with the greatest kindness and courtesy, forwarded us a most interesting and detailed account of Gay, derived, for the most part, from statements made by personal acquaintances of the deceased musician. To the Rev. J. W. Baker, rather than to ourselves, should, we feel, be given the thanks of those of our readers who may be interested in the following facts and reminiscences.

In religious opinions Gay was not a Methodist, but an Independent, and for some years played the organ which he built and presented to the trustees of the Independent Meeting-house, then called "Corsham Chapel," owing to its being at first the only Nonconformist place of worship in the town. "There is," says Mr. Baker, "another chapel, called Monk's Meeting, in Corsham parish, which George Gay bought of the heir of the last trustee, whose property it had become."

Mr. Baker is of opinion that although a stonemason by trade—Melksham Bridge being a specimen of his work—Gay was a man of means. At any rate, he did not receive money for the organs he erected. In addition to organ-building, Gay dabbled in poetry and wrote acrostic verses. "In fact," says Mr. Baker, "without a liberal education, he was a clever man, and, I hope, a good Christian." His peculiarities were, however, very noticeable, and were, until quite recently, vividly remembered by the older inhabitants of Corsham. Mr. Baker states that, when building the organ for Corsham Chapel, Gay "begged crown pieces from his lady friends, asking them to drop these coins into a ladle of molten metal to be used in making the pipes. Plenty of silver," Gay said, "would greatly improve the tone!"

Had Gay's peculiarities ended here, all would probably have been well, but insanity ultimately overtook him, and in a fit of this awful malady, Gay destroyed himself with a mallet and chisel, showing method in his madness by cutting through the carotid artery. He was buried in a stone vault in Monk's Meeting burial ground. His married daughter died about four years ago, deeply lamented by scores of poor persons to whom she had been a most generous benefactor. Her executors presented Mr. Baker with George Gay's Bible and hymn-book.

Mr. Baker, who modestly asserts that he is no judge of music (ministers and clergy of all denominations,

please copy!) says that one of Gay's harvest anthems was published by a London house, that he has seen several of Gay's unpublished MS. hymn tunes, and that all his productions were held in high esteem by local performers. Mr. T. Hawkes, has kindly promised to lend the writer a copy of Gay's "Fifty Anthems," a work concerning which we may have something to say in another article.

Questioned as to how Hawkes and Gay managed to collaborate in the days when the G.W.R. was non-existent, the Box Tunnel unprojected, and the snort of the iron horse a sound as yet unheard between Exmoor and the Mendips, Mr. T. Hawkes says that "George Gay resided in my father's house whilst he was 'harmonising' the tunes, and I think he must have stayed here some weeks. I have no recollection of parcels being sent to and received from him. But I do remember the postman bringing letters, and I carrying out the money to him, 3d., 4d., 6d., and so on *each*, according to bulk, and a double letter was 1s."

(To be continued.)

## Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

### METROPOLITAN.

**CHELSEA.**—On Thursday, the 9th ult., a new two-manual organ, recently erected by Messrs. Henry Jones and Son in Radnor Street Welsh Congregational Church from a specification prepared by Mr. E. Minshall, was opened by that gentleman, who gave a recital. The vocal part of the programme was sustained by Welsh vocalists. Mr. Meurig James, who possesses a magnificent voice, and Mr. Gwilym Richards, a most promising tenor, were repeatedly recalled. Madame Susannah Pierce sang with her usual ability; Miss Sarah Davies and Miss Williams also pleased the audience.

**FOREST GATE.**—Mr. J. B. Mellis has recently resigned the post of Precentor at the Congregational Church. He has been presented with a purse of gold. Mr. Donald, who made the presentation, spoke in high terms of Mr. Mellis and the work he had accomplished in the district. Mr. Brand and Mr. Truckle, on behalf of the choir, also spoke to the same effect. Mr. Mellis made a neat speech in reply.

**TOTTENHAM.**—On Thursday, July 9th, the organ in the Primitive Methodist Chapel, recently rebuilt, was opened by Mr. A. J. Hawkins, who gave a recital. Vocal items were contributed by Miss Coventry and Mr. Wallers.

### PROVINCIAL.

**ABINGDON.**—An organ has been placed in the Congregational Church, and was opened by Mr. A. F. Kerry, of Oxford.

**BROMLEY (KENT).**—Mr. F. S. Oram, the esteemed choir-master at the Congregational Church, has been abroad for three months owing to a serious breakdown in health. Happily he has returned almost fully recovered. At a private meeting the choir and friends presented him with a diamond pin in token of their regard for him.

**CLEATOR MOOR.**—A new organ costing £250 has been placed in the Wesleyan chapel, and was recently opened by Mr. W. Mullineux, F.R.C.O.

**HINDLEY.**—A new organ in Bridgcroft Congregational Chapel was opened by Mr. C. F. Moody.

**SWANAGE.**—An organ costing £380 has been put into the Wesleyan Chapel, and was opened on June 25th.

**WESTON-SUPER-MARE.**—The Sunday School Anniversary services in connection with Bristol Road Baptist Chapel were held on June 28th, when Col. Griffin, an ex-President of the Baptist Union, preached. Suitable hymns were sung by the children at each service, accompanied by the organ and a string band. The choir sang at the evening service Simper's "Trust in Him always," the solo in which was beautifully rendered by Miss Old. The string band and organ also played the following concluding voluntaries:—Afternoon, Hill's Offertoire in G; evening, Grand March by Jules Lorrain. The musical part of the services reflected great credit upon the organist and conductor, Mr. C. D. Brown.

**WORCESTER.**—The organ in Bridport Street Congregational Church has been rebuilt and modernised, and was opened by Mr. A. G. Lewis. The Rev. G. Type was the preacher.

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**WELLINGTON (NEW ZEALAND).**—On Sunday, May 31st, special services were held in St. John's Presbyterian Church, in connection with the Sunday Schools. Special hymns were rendered by some 700 children, assisted by the Church choir. The children were under the skilled leadership of Mr. Wm. Hopkirk, while Mr. Maughan Barnett (organist of St. John's, and second to none in New Zealand as an organist) presided at the organ. On Wednesday night, June 3rd, a special meeting was held in St. John's Church in connection with the above services, when suitable music was performed. Mr. Wm. Hopkirk conducted, and Mr. Maughan Barnett again presided at the organ.

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**B. FLAT.**—Certainly, you have scored it in the wrong key.

**A. F.**—Without trying the organ and hearing the present balance of tone it is impossible for us to form an opinion and advise.

**CHORISTER.**—The Choirmaster is responsible and not the Organist.

The following are thanked for their communications:—**T. F. (Hull)**; **W. W. J. (Swindon)**; **D. E. J. (Chatham)**; **S. P. (Llandudno)**; **A. R. (Blackburn)**; **D. F. E. (Colne)**; **W. J. (Skipton)**; **F. F. (Dublin)**; **W. R. (New Zealand)**; **E. R. S. (Camberwell)**; **D. M. (Gloucester)**.

#### Accidentals.

At a *soirée musicale*, a lady who is in the habit of singing off the key, addressed Massenet the composer: "Dear maestro, I have been requested to sing the grand aria from the 'Cid.' You have no idea how frightened I am."

"Not so much as I am," replied the composer with a sickly smile.

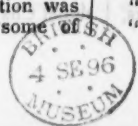
**MUSICIAN** (ironically): "I am afraid my music is disturbing the people who are talking over there."

**Hostess**: "Dear me! I never thought of that. Don't play so loudly."

**A CRITICISM.**—"I don't like her singing. Her notes come from her chest."

"Well, ought they not?"

"No, indeed. They ought to stay there."





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Postlude. Walter Porter, F.R.C.O.

Prelude. H. Ernest Nichol, Mus. Bac.

Meditation. Bruce Steane, Mus. Bac.

**January, 1892, contains—**

Postlude. D. R. Munro.

Andante. B. Jackson, F.R.C.O.

**March, 1892, contains—**

Andante in A. Arthur Berridge.

March in D. W. Henry Maxfield, Mus. Bac.

**May, 1892, contains—**

Prelude and Fugue in F. Bruce Steane, Mus. Bac.

Adagio. Geo. Shinn, Mus. Bac.

**July, 1892, contains—**

"Rockingham," with Introduction and Variations. John P. Attwater.

**September, 1892, contains—**

Idyll—"An Eventide." Bruce Steane, Mus. Bac.

Introduction, Variations, and Fugue on the Hymn Tune "St. Alphege." W. Henry Maxfield, Mus. Bac.

**November, 1892, contains—**

March. W. Wright.

Intermezzo. Bruce Steane, Mus. Bac.

Postlude in G. H. Ernest Nichol, Mus. Bac.

**January, 1893, contains—**

Offertoire in G. J. P. Attwater.

Postlude. W. Porter, F.R.C.O.

**March, 1893, contains—**

Eventide. W. Henry Maxfield, Mus. Bac. (Price Composition.)

Adagio. W. Wright.

Interlude. J. P. Attwater.

**May, 1893, contains—**

Introduction, Variations, and Fugato on the Hymn Tune "Melcombe." Bruce Steane, Mus. Bac.

Andante con moto. J. P. Attwater.

**July, 1893, contains—**

Prelude and Andante. Bruce Steane, Mus. Bac.

Song Without Words. Arthur Berridge.

**September, 1893, contains—**

Concluding Voluntary. Frank N. Abernethy, Mus. Bac. (Price Composition.)

Introductory Voluntary. W. Wright.

### VOLUME II. Price 13s. 6d.

**November, 1893, contains—**

Prelude and Fuga on "Austria." Bruce Steane, Mus. Bac.

Meditation—An Evening Song. James Lyon.

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Postlude. W. Wright.

Andante con moto. J. P. Attwater.

**March, 1894, contains—**

Orchestral March. J. P. Attwater.

**May, 1894, contains—**

Berceuse. Bruce Steane.

An Idyll. James Lyon.

At Close of Day. J. P. Attwater.

**July, 1894, contains—**

Cantilene Pastorale. Ernest H. Smith, F.R.C.O.

Pastoral Melody. Arthur Berridge.

Idyll. James Lyon.

**September, 1894, contains—**

Postlude (Introduction and Fugue). James Lyon.

**November, 1894, contains—**

Introduction, Variations, and Finale on "Bemerton." (Price Composition.) Ernest H. Smith, F.R.C.O.

Andante. Bruce Steane.

**January, 1895, contains—**

Meditation. W. Henry Maxfield.

Concert Saiz. James Lyon.

Album Leaf. Arthur Berridge.

**March, 1895, contains—**

Meditation No. 2. James Lyon.

Prelude. Walter Porter, F.R.C.O.

**May, 1895, contains—**

Andante Moderato. James Lyon.

Caprice. Millward Hughes.

**July, 1895, contains—**

Souvenir de Mozart. H. S. Irons.

Tocatta. James Lyons.

**September, 1895, contains—**

Allegretto in B-flat. George H. Ely, B.A.

Prelude. H. Easun.

### VOLUME III.

**November, 1895, contains—**

Album Leaf. Arthur Berridge.

Intermezzo. James Lyon.

Finale Fugato. O. A. Mansfield, Mus. Doc. (Price Composition.)

**January, 1896, contains—**

Andantino (Priere). James Lyon.

Caprice. Walter Porter, F.R.C.O.

**March, 1896, contains—**

Introductory Voluntary. Thos. Ely, Mus. Bac.

"Hollingside," with Variations. Ernest H. Smith, F.R.C.O.

**May, 1896, contains—**

Introduction and Allegro. Ernest H. Smith, F.R.C.O.

Nocturne. H. S. Irons.

**July, 1896, contains—**

A Fragment. Arthur Berridge.

Concluding Voluntary. James Lyon.

Priere. Ernest H. Smith, F.R.C.O.

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**A. F.**—Without trying the organ and hearing the present balance of tone it is impossible for us to form an opinion and advise.

**CHORISTER.**—The Choirmaster is responsible and not the Organist.

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#### Accidentals.

**AT** a *soirée musicale*, a lady who is in the habit of singing off the key, addressed Massenet the composer: "Dear maestro, I have been requested to sing the grand aria from the 'Cid.' You have no idea how frightened I am."

"Not so much as I am," replied the composer with a sickly smile.

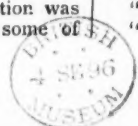
**MUSICIAN** (ironically): "I am afraid my music is disturbing the people who are talking over there."

**Hostess**: "Dear me! I never thought of that. Don't play so loudly."

**A CRITICISM.**—"I don't like her singing. Her notes come from her chest."

"Well, ought they not?"

"No, indeed. They ought to stay there."



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